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# American Art News

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NEW YORK, DECEMBER 29, 1917

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## FINE PICTURES FOR MUSEUM

The Metropolitan Museum has recently received and accepted as a gift from Mrs. Walter Rathbone Bacon, widow of Walter Rathbone Bacon, recently deceased, and sister-in-law of the well known art collector, the late Edward R. Bacon, and who is the youngest granddaughter of Commodore Vanderbilt, the two notable pictures reproduced in this issue.

The fine example of Van Dyck, "The Abbe," is given the museum in memory of the late Edward R. Bacon and the striking portrait of Mrs. Bacon herself, with her Collie, by Zorn, she gives in memory of her husband.

The Van Dyck comes from the noted Scott Murray collection and is an unusually good example of the early Dutch and English master, and the portrait by Zorn is said to be the finest woman's portrait of a Swedish modern master ever produced, was painted in 1897, in which year Sargent also painted Mrs. Bacon in Spanish costume for her cousin, Mr. George Vanderbilt. This last portrait is now at Biltmore, N. C., in the residence of the late Mr. Vanderbilt there. Zorn painted another portrait of Mrs. Bacon as did also Carriere-Belleuse—a life-size canvas now in Bordeaux, and Ramon Cazas, the last four years ago.

The museum is to be congratulated upon the acquisition of these two paintings.

## WAR PAINTINGS' DISPLAY

For the encouragement of patriotism among artists and the general public, a movement has been started in the National Arts Club to hold an exhibition in the early spring of a group of paintings whose subjects must record some phase of the war. Artists from all over the country will submit works which must, however, pass a jury in their native cities before coming to N. Y., where they will have to pass a final jury of prominent artists. A prize of \$1,500 will be awarded the best work agreed upon by the jury of awards. The chairman of the committee is E. H. Blashfield. Douglas Volk and Francis Jones are prominent workers in the enterprise.

## TO CENSOR LINCOLN STATUES

As a result of the protests made against the Barnard statue of Lincoln, soon to be shipped to London, and in accordance with the resolutions of the recent meeting of the National Academy of Design, the officers of the Lincoln Memorial University, Cumberland Gap, Tenn., have been appointed a committee to pass on merits of Lincoln statues hereafter to be erected in this and other countries. Dr. A. Edwin Burrows, of Youngstown, is executive secretary of the university.

Dr. Burrows is soon to open offices in Pittsburg, from which he will conduct a campaign for the passage of a Federal statute granting the university officials authority to issue permits for the making of Lincoln statues and appraising their merits.

## JAPANESE ARMOR FOR MUSEUM

From Marshall C. Lefferts, the American Museum of Natural History has received as a gift four complete suits of Japanese armor mounted on effigies, and accompanied by helmets and weapons. The suits are inlaid with gold and silver and decorated with the crests of feudal lords and families of the XVI and XVII centuries.

One of these pieces of armor, bearing the Tokugawa crest, is of the style "Murasaki-Odoshi" and is signed by a famous armorer, Mochin Shaki bu Ki Menesuke, tenth year of Genroka, twelfth month (197). Other pieces in the group are signed "Sotome Iyetada" (XVI century); "Unkai Toshinao" (early XVII century); and "Kashiu ju Munchido Saku" (XVI century).

The gift is considered valuable as a well preserved reminder of the feudal times and customs so rapidly relegated to the background when Japan came into contact with modern European armament.

## WOMEN TO PAINT THE WAR

It is an interesting and progressive move on the part of the British Gov't to commission four leading women artists to carry out the work of painting records of the war at the front. Already some fifty men are engaged in this way, but the addition of the women's names is a more recent matter. Those chosen are Miss Claire Attwood, Mrs. Swinnerton, Laura Knight and Anna Airy, and their selection has been most judiciously made. Their particular branch will include the painting of scenes in the training camps, munition centers and Red Cross hospitals, and one is to be given an opportunity of criticising the results at Burlington House later on.

## HAMILTON—NEW COLLECTOR

"Mr. Carl W. Hamilton," says The Spur, "the young New Yorker who is reported to have paid Duveen Brothers \$200,000 for the so-called 'Pembroke Mantegna,' is a newcomer in the ranks of important art collectors. He owns also a fine Bellini and some of the most valuable antiques disposed of at the Volpi sale from the Davanzati Palace last winter are in his possession. Mr. Hamilton, who has a country place in the Great Neck section of Long Island, is president of the American-Philippine Company and a graduate of Yale. The Pembroke Mantegna, or more properly, 'Judith with the Head of Holofernes,' is one of only four works of Andrea Mantegna in this country. 'The Adoration of the Magi' is in the Johnson collection in Philadelphia, while the Altman collection in the Metropolitan Museum of Art in New York and Mrs. John L. Gardner in Boston have a 'Madonna and Child' each."

## ART MUSEUM FOR NORFOLK (VA.)

About a year ago Douglas Volk gave a talk before the Norfolk (Va.) Art Society on the subject of promoting civic art interests. Largely as a result of this talk, Mrs. William Sloane of Norfolk has now donated a lot for a museum, there, and plans for the structure are under way. After the building is completed and dedicated as an art museum, it will be turned over to be used as a recreation center for sailors for the duration of the war. Indeed, the plans have been made with this end in view. The scheme has been presented to the commanding officers and has met with their hearty approval. The museum is expected to open about Apr. 1, with an exhibition of oils to be directed by Mr. Volk. While the war lasts, the building will serve the double purpose of a museum and recreation center. After the war it will be the City Art Museum.

## THE WINTER ACADEMY

(By the Second Viewer)

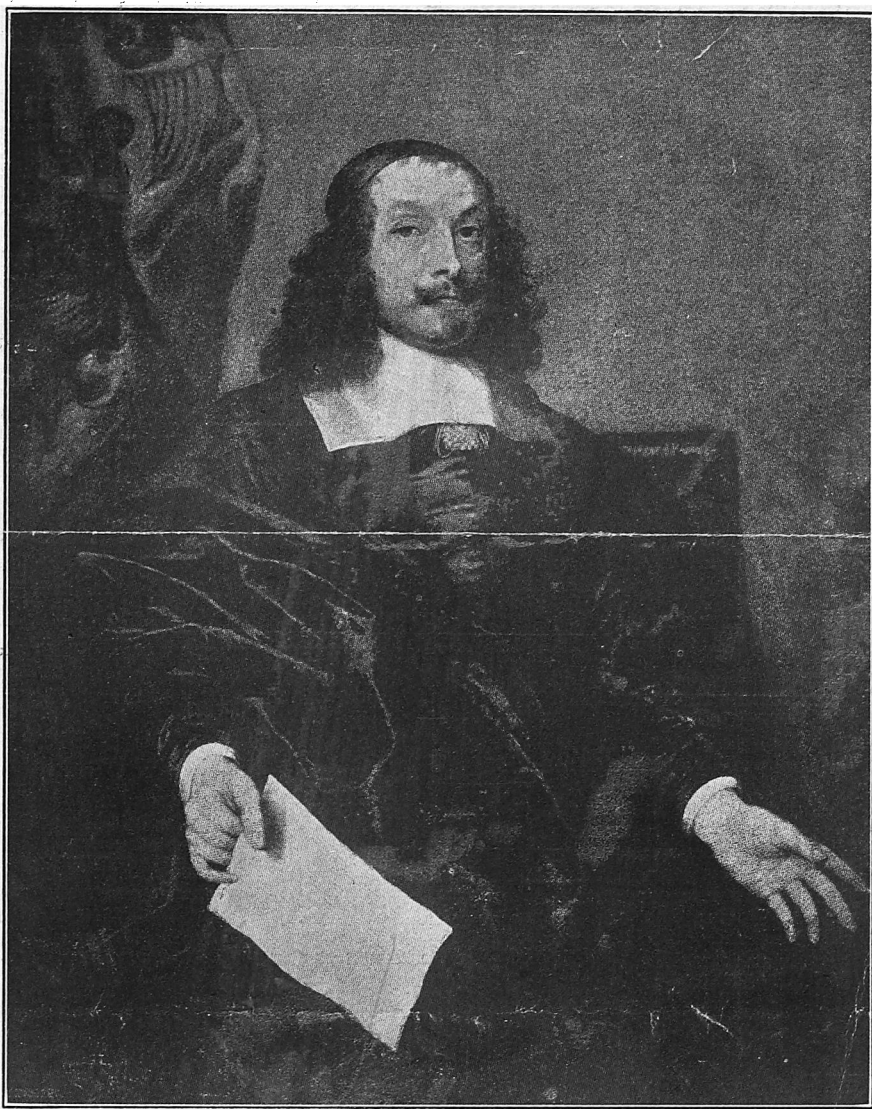
The Winter Academy is unusual this year for at least two reasons—it raises sculpture to a more just relation to painting; and it offers the opportunity of comparing a significant work by the long exploited "prince of portrait-painters," with such genuinely great portraits as those of Dr. Gross and Cardinal Falconio by the "newly-discovered" American master, Thomas Eakins. It certainly was not the most fortunate thing for the fame of John Sargent that N. Y. should be treated to a revelation of the portraying powers of Eakins at the time when both of the much-advertised portraits of John D. Rockefeller were exposed to view. That the Academy should have shown the better of the two and accorded the work the honor position in the Vanderbilt Gallery is not enough to persuade one of the peculiar superiority of a canvas which, if signed by an unknown name, would very likely have had "a deuce of a time," passing the jury. It must be said, however, that although the painting lacks brilliance of technique, it is distinctly amusing as a caricature. With the title of "Piety," such a portrait ought to go "down" in history, well down. Mentioning Eakins reminds one how signally the Academy missed a chance, by neglecting to hang an important canvas by this recently deceased master. One confidently expects an amend of this matter in the spring. The remembrance of Carroll Beckwith was a gracious act.

Sculpture at the Academy is habitually slighted by the critics. And rather justly, often, because of its insignificance. But this year one is bound to take notice. ManSHIP alone commands an amount of space which cannot be ignored, his plastic echoes of times and arts "long past," failing, however, to produce thrills commensurate with the amount of atmosphere they displace. The prize tag on one of the pieces is rather a bit of irony considering the amount of the award and the reputed price of the work. Robert Aitken's "Une Trouvaille," a huge cast tinted to imitate the color of flesh, is a stressful thing placed as pendant to Malvina Hoffman's prize, "Russian Bacchanale." Paul Bartlett is present in the roles of contributor (bronze head of "Michelangelo") and subject (bust by Charles Gaffey). Attilio Piccirilli shows a finely executed head of a youth, in marble, to which he has cleverly added a touch of silver. C. S. Pietro's small marble "The Wave," is a nice conception and well executed. Of Sherry Fry's large figure (Elizabeth Watrous's medal) one might say much in praise, did not the blight of pseudo-archaism forbid it.

Edward Sanford's marble head of Mary Cabell (in the Academy room) is frankly an expression of our own time, and as such is matter well met in this sea of affected primitivism. Other contributing sculptors are Marie Apel, Winifred Ward, O. Brindisi, Jusko B. Motti, Scarpitta, Beach, Simons (Amory), J. S. Clarke, Konti, Atkins (head of John Sloan which misses the likeness), Novani J. Scudder, Louise Allen, C. L. Hinton, Julio Kilenyi, Elsa Kirpal, Genevieve Hay, W. Dahler, R. B. Stetson, Emil Fuchs, Laudi and Di Filippo.

The Academy portraits do not make a brilliant showing. Miss Beaux, however, strikes a stronger note than usual in her portrait of Robert W. De Forest, while the large canvas showing a "Mother and Five Sons," by Karl Anderson attempts something, even though it falls a little short. Sidney Dickinson's two portraits, one of his brother in military clothes, are below this able man's usually high attainment. De Witt Lockman's head of Eliot Clark is strongly brushed, lacks subtlety, but for all that is attractive. Philip Hale's "Bobbie" (owned by D. C. Kennedy) is conscientious child portraiture; George Bellow's "Padre," not a bad sketch at all; Seyffert's "Fritz Kreisler" very coarse, very coarse indeed; Pearson's "Twins" dolls, just dolls; Franzen's "Admiral," a rather over-sugared "Fighting Bob"; Kroll's "Mrs. Travis" over-rich in tone, thick, sticky; Howard Giles's "1914," pretty, but impossible; Smedley's "Thos. Thatcher," a challenge to colored photography; Mielziner's "Judge," amusing; Hildebrandt's "Little Girl," bright, pleasant (abominably hung); Kopman's "Dreamer," ghoulish. Of the figure-pictures, W. M. Paxton's "One in Yellow," is, however one may rail at its cold Bostonese color, one of "the" things. Kenneth Frazier's large equestrian, another target for the wags, might, in spite of its insufferable blue, have been a picture if the girl in white had been left out. A. Barone's "Grazia," is indeed a gracious young lady, very sweet

(Continued on page 2)



From Murray Scott Collection

THE ABBÉ  
Van Dyck

Presented to the Metropolitan Museum by Mrs. W. Rathbone Bacon, in Memory of  
Edward R. Bacon

Mr. Hamilton began to collect art a few years ago, under the patronage of that clever woman dealer, Mrs. Sanchez-Wilcox, who is said to have sold him pictures amounting to the sum of \$100,000.

## LIEUT. FISCHHOF AN AMERICAN

The brief description of the career of the still young Lieut. Pierre Fischhof, son of M. Eugene Fischhof of Paris and New York, and grandson of M. Charles Sedelmeyer of Paris, which accompanied an illustration portraying the decoration of young Fischhof with the coveted Croix de Guerre by Gen. Magnin—in a recent issue of the ART NEWS, contained some slight errors. It appears that M. Fischhof, who has done such splendid service with the American Field Service in France, is an American, having been born in New York in 1888. He volunteered and joined the American Field Service when the war first broke out. His brother Robert, whose sad death while gallantly fighting for France, was chronicled in the ART NEWS last year, was also an American.

## DIRECTOR SAGE NOW MARRIED

Mrs. William S. Sage, of Buffalo, announces the marriage of her daughter, Miss Cornelia Bentley Sage, to Major William Warren Quinton, U. S. A.

## WINTER ACADEMY SALES

The sales at the Winter Academy to Thursday last were as follows: No. 87—"The Black Bottle," Dines Carlsen, \$250; No. 105—"The Mandarin Coat," Colin Campbell Copper, \$2,500; "A Native Fisherman," E. I. Couse, \$1,500.

## DRUMMOND SALE OFF?

No announcement comes of the sale of the pictures owned by Lady Drummond of Montreal, which was planned, as exclusively stated in the ART NEWS last September, for this season, and it is understood that Lady Drummond has called the sale off, and that the pictures will be divided among the heirs of the late Sir George Drummond.

The committee of the Art War Relief announces that its headquarters are at 661 Fifth Ave.

## Spanish Art Gallery

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miniatures, dating from the 14th to the 17th  
Centuries, by well known artists of the Timur,  
Behzad and Mongol schools.

Persian Antique Gallery

539 Madison Ave.

ST. LOUIS

After devoting 43 years of continuous  
service in the schools of St. Louis, Mrs.  
M. E. Riley has resigned from her position  
as supervisor of all art in the public schools.  
She has been supervisor of art for 29 years  
and has developed the department to its  
present state of efficiency. Failing sight  
has caused her to abandon her work.

### The Winter Academy

(Continued from Page 1)

indeed. Frederick Hall's "Beatrice" is  
frank, painstaking, also perhaps, a little  
chilly after the Boston manner. The Cha-  
vannes' flavor of John Conner's "Fisher-  
man" has been noted, both as to lineal con-  
cept and color. We'd like to see more from  
this man Conner, however. Barring  
heaviness of color and want of the feeling  
of "going," Max Bohm's "Crossing the  
Bar" is a great success, a thing which  
tempts comparison with Winslow Homer.  
Kenyon Cox's "Education of Cupid," is  
unwontedly bright and light-spirited.

The prize picture by Daniel Garber is a  
thoroughly lamentable affair, stupid in  
motive, monotonously dead in color, man-  
nered and cramped in execution. Compared  
with it Luis Mora's big crude Indian pic-  
ture "In Arizona," seems like a picture  
worth while, and Kline's "Aztec Sculptor"  
nearby, almost a classic. Weak and wist-  
ful are so many of the figure pieces that it  
were futile to further enumerate them.

The landscapes are better. Walter Griffin  
again comes forward with a most ingenious  
symphony in green, ringing in color, snap-  
ping with luminosity, and with a technique  
at once the joy and the despair of the  
"house-painters." Speaking of house-  
painters, Gardner Symons is out again with  
a mammoth affair in which old homesteads  
hold their own amidst the rigors of a wind-  
swept plain, the literalness of which points  
the way to the ambitious scene painter. Er-  
nest Lawson's blues are rather inky in his  
large "Westchester Hillside" and the ser-  
pentine wiggles of Hayley Lever's "Har-  
bor," are about as wiggly as they need be.  
Rather hot for a plein-air stunt are the col-  
ors in Eiff Bael's "Race Horses"; rather  
dusty are the clouds in C. H. Davis's "Sky  
Legions"; rather set and hammered down  
are the foliage forms of Ben Foster's "Hill  
to Hill"; rather shallow are the waters of  
Waugh's "Moonlit Reef." The war note is  
faint in Miss Bernstein's "8th Regt.," but  
the regiment is really there, even if subordi-  
nate to fine color notes of sky and land.  
Follow now the Gloucester painters—Jane  
Peterson, much improved in her "Harbor";  
Henry Snell, capable as usual in "Pigeon  
Cove"; Eliz. Spencer and Ruth Anderson  
(oh, Wonsonghurst!) bright and gay in  
"Harbor" and "Corner Drug Store." Anna  
Fisher very high-pitched with her "rail-  
ways" sketch at "Rocky Neck," putting  
down the tone of Wiggins's nearby "Rock-  
port Wharf." More Gloucester by Dixie  
Selden, "Guiney Docks," a bright little paint-  
er from Cincinnati. James Britton.

### Japanese Artist at Sunwise Turn

Riichiro Kawashima, once of Tokio,  
Japan, later of Paris, and now of New  
York, is exhibiting 25 of his lacquer panels,  
oil paintings and watercolors, at the Sun-  
wise Turn, 2 E. 31 St., until after the holi-  
days. The exhibition shows the influence of  
Occidentalism upon Oriental art, and the  
modernistic trend is intensely reflected.

"Struggle" is exemplified by the pictured  
struggle for existence in the plant world.  
Abstract, rather than concrete forms are  
here dealt with in curious colors. "Light  
and Space," in its pictorial form, is highly  
modernistic in its interpretation.

"Coming of Spring," in oil, is both sym-  
bolic and decorative. The full-length figure  
of the girl is abnormal, when measured by  
anatomy, but the decorative treatment saves  
the picture, with its diaphanous units and its  
conventionalized trees. The girl carries  
some fetching drapery and drops flowers  
from her extended hands. A bird, in flight,  
shown at the right of the picture, is mod-  
ernistically expressed.

"Coast," a watercolor, carries the coast  
line, in horizontal undulated curves, against  
which beats the sea, in sweeping swirls.  
The mountain peaks, the verdure, the sea  
walls and the bluffs are primitively ex-  
pressed. "Woman" is a study from the  
nude. The elemental is here featured.

### Coming Davies' Exhibition

The importance of the setting, in the dis-  
play of art works, has received special at-  
tention in the case of the retrospective loan  
exhibition of the paintings, etc., of Arthur  
B. Davies, to be held at the Macbeth Gal-  
leries, throughout January. Practically, for  
the first time in N. Y., an effort will be made  
to produce an active "participation of the  
background and accessories," instead of a  
"passive" one. The intention is to make  
the whole exhibition a work of art, in addi-  
tion to the individual creation in the case  
of separate objects. The retrospective ex-  
hibition of this painter's work will show  
the growth of the artist into a new under-  
standing—a psychological development.

### Landscapes by Three Americans

A small but excellent exhibition is now  
on at the Folsom Gallery, 396 Fifth Ave.,  
to Jan. 12, in which three well known Ameri-  
cans each show three of their works. The  
nine pictures, hung with considerable space  
between them, on a dark background, gain  
in importance from this arrangement. "Cliff  
Shadows, Maine," shows Ben Foster at his  
best; brilliant in color, good in atmosphere  
and brushed in a high key suitable to the  
theme. The artist's two other canvases are  
more typical, however, of his usual manner,  
lower in tone and effective in light and  
shade, as suggested by their titles, "Moon-  
rise in the Hills" and "Autumn Twilight."

Jonas Lie's "Reflections" is a Gloucester  
harbor scene, strong in color with fine  
shadows on the water, realistic and yet  
having a certain poetry of the sea. The  
versatility of the artist is evidenced in "Sum-  
mer," a vision of flowers, fresh and alluring  
in their riot of color. "Nova Scotia Village"  
is a characteristic example, and the crisp  
atmosphere and the brilliant color of the  
landscape and houses are strongly rendered.

Gardner Symons shows an attractive  
California coast scene marine in which rocks  
and sea under a brilliant sky are ably  
treated. "Farm House in Winter" is a  
typically good snow scene, and "Melting of  
the First Snow" shows a swollen torrent.

### Antique Persian Faience and Miniatures

An unusually fine collection of Persian  
antiquities, formed by R. Khan Monif, the  
well known antiquaire, is now on view in  
his galleries, 539 Madison Ave., to Jan. 13.  
Excavations conducted by Khan Monif and  
his son on the site of the ancient city of  
Sultanabad, and that of the still more  
ancient Rhages, the famous capital of  
Persia before the Mohammedan invasion,  
when the city was completely destroyed  
and submerged, yielded the rare examples  
of faience—bowls and vases—that are in  
this collection. An VIII century vase in  
carafe shape bears traces of Greek and  
Roman influence in the design. A X cen-  
tury Rhages bowl in turquoise blue, mar-  
velously mellowed by age and a prolonged  
sojourn in the water, has an interior  
decorative border in cufic writing, and on  
the outside a legend in Persian. An XI  
century bowl with an admirable glaze has  
a portrait of the Emperor Kay Khossrow,  
with birds and scroll decorations. The  
miniatures are not the least attractive part  
of this display. Exquisite color, delicate  
treatment of the themes represented, and  
real historic value render these paintings  
as interesting as they are charming. Such  
little gems as the picture representing two  
lovers, immortalized by a well known Per-  
sian poem, and others by Baba Shah  
Isphany, in which the writing is as fine as  
the painting, together with a series of pic-  
tures of the Shah Ismail fighting the Turk-  
ish Sultan Selim, must be seen to be ap-  
preciated.

R. Khan Monif, who has been established  
in N. Y. for several years, has furnished  
many of the Art Institutes in the U. S.  
with Persian antiquities, and notably the  
Metropolitan Museum where several fine  
pieces from his collection are to be seen.

(Exhibitions continued on page 3)

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#### The Library of a Western Collector

First Editions of English Authors of the XIX  
Century. To be sold Wednesday Afternoon  
and Evening, January 2nd.

#### The Historical Library of the late Wm. Holland Samson

A valuable collection of books, pamphlets,  
etc., relating to the history of western New  
York and Lake George. To be sold Thurs-  
day Afternoon and Evening, January 3rd.

#### A Hundred Chinese Antiques

Collected by Alfred Sauer of Peking. Unique  
Bronzes, Tang and Sung potteries, Sung and  
Ming porcelains, Early Chinese paintings, etc.  
To be sold Friday afternoon, January 4th.

#### Mandarin Robes

Gathered by Frederick Moore, formerly a  
resident of Peking. Rarely beautiful, gar-  
ments worn by ladies of the court and by  
Mandarin officials, to be shown on living  
models at the sale Friday evening, January 4th.

#### Rare Chinese Rugs

Gathered by Frederick Moore, include nu-  
merous masterpieces of the leading Chinese  
rug periods. To be sold Saturday afternoon,  
January 5th.

#### Parts III-IV of the Library of the late J. B. Learmont, of Montreal

Part III is made up largely of rare and valu-  
able works relating to the early history of  
Canada and contains interesting volumes as-  
sociated with General Wolfe. To be sold Mon-  
day and Tuesday afternoons, January 7th and  
8th.

Part IV consisting of rare autographic mate-  
rials includes letters, documents, etc., written  
or signed by the foremost historical characters  
of the past three or four centuries. To be  
sold Wednesday, Thursday and Friday after-  
noons, January 9th, 10th and 11th.

On Exhibition from January 2nd

#### Part X of the

#### Halsey Collection of Prints

Consisting of caricatures, costume plates, lith-  
ographs and original drawings. To be sold  
Monday and Tuesday evenings, January 7th  
and 8th.

#### The Library of the Late John P. Faure, of Ossining, N. Y.

Including color-plate books, standard sets, fine  
buildings, and other desirable items. To be  
sold Friday evening, January 11th.

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#### EXHIBITIONS NOW ON

(Continued from page 2)

##### Salmagundi's Christmastide Display

The Salmagundi Club has not yet formally occupied its new clubhouse, No. 47 Fifth Ave., but it has fitted up the gallery there sufficiently to arrange an exhibition of 211 watercolors, pastels, illustrations and etchings to last until Jan. 5 next.

The gallery is well lighted and has a timely and festive appearance. The hanging of the show was in charge of the Art Committee, viz., E. L. Blumenschein, chairman; E. D. Roth, George M. Bruestle, Arthur E. Powell and Walter Biggs.

The Isidor prize went to George Elmer Browne for his "White Seiners." The Shaw prize was captured by Harry Townsend for his "Voice of Spring," a well modeled full-length female nude bending over.

Roy Brown is represented by his "Aeolian Hall, N. Y.," a sketchy but decorative work. "Low-Tide—Etaples," by the same artist, is an attractive shore scene. William J. Whittemore's pastel, "The Flowered Screen," is a pleasing presentment of a girl in a white shirtwaist and felt hat against a decorative background. "Between Showers," by A. T. Van Laer, while a small canvas is, as usual, cleverly handled and has good distance effect and ordinary skill. Frederick K. Detwiler's "Ship Yard," is an excellent dock scene near Noank, Conn., where Mr. Detwiler occupies the old Ranger place. The distance is well managed. The same artist contributes two good Parisian views. "La Mantilla Blanca," a pastel by F. Luis Mora, presents a Spanish dancer, full-length.

"Forgotten," by William R. Leigh shows a couple of "burros" done in dark tones, and in the distance some Pueblo adobe huts. "Le Panier Chinois," by Charles Chambers is a good example. G. Lawrence Nelson sends "The Queen of Tananarive," a beautifully colored head of a woman with a fetching toque. "Book Stalls and Notre Dame," by Lester D. Boronda is a colorful rendering of familiar Paris scenes, and Arthur I. Keller's "Illustration," is a good interior.

##### Bohemian Peasant Art at Museum

An exhibition of Bohemian peasant art now on view in the Metropolitan Museum shows the ancient costumes, the strong, colorful ceramics, the gay, many-motifed embroideries, the filmy laces, the Bohemian glass, collected both from the old country and from the 50,000 Bohemians or Czech-Slovaks who live in New York City to all who care to know what manner of people are the producers of this art.

Each piece of pottery is different from every other piece, just as each dance and the irregular rhythm of each piece of music is different from every other; but in the strong, crude, splendid dishes and platters and pitchers the primitive motifs, although modified, are preserved—the two confronting birds, which are as old as Assyria, the dove which means the Holy Ghost, the fruit which means abundance, the prancing rooster, the tulip, the cornflower, and all the big and simple flowers capable of infinite variety in treatment without losing their essential characteristics.

The fact that all this art, and all the literature which it suggested, has grown up with the people since, three hundred years ago, the upper classes were wiped out and "nothing Bohemian was left but the peasants and the soil," gives a greater interest to this exhibit, and tells something about the people.

PARIS LONDON

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SHANGHAI PEKING

##### Embroideries at Women's University Club

The Women's University Club, 106 E. 52 St., is showing until Jan. 9 two embroideries by Constance Armfield and 17 paintings of stage costumes by Max Armfield. The home arrangement heretofore used at the clubhouse is effectively continued. One of the two pieces of embroidery shown deals interestingly with an Indian squaw's industry in weaving. The Indian woman, embroidered in dark red, recurs in the various processess, accompanied by verses that are illuminative. The names of the various flowers given a place in the embroidery are worked in colored threads. The other embroidery deals with conventionalized flowers in rich colors. The paintings of stage costumes are, for the most part, from the Greenleaf Theatre. They suggest a Japanese print in color and often in method.

##### Alexander Brook's Exhibition

Oils and black and white sketches by Alexander Brook form a pleasing little show at the Aladdin Gallery, 133 Washington Place, where they are on view to Jan. 1.

##### "Moderns" in a Club Show

The Cosmopolitan Club, 133 E. 40 St., is showing through today an exhibition of "modernistic" paintings. There are ten exhibiting artists, each showing a single picture. Louis Eilshemius sends his "Supplication," an unpleasant nude woman in full length, with a barbaric background. Crotti's contribution is cataloged as "Les Forces Mecaniques de L'Amour en Mouvement," and has been seen at the Montross Gallery. "Paysage," an elementary landscape, is by Derain. Picasso's offering is a still life and introduces reinforced concrete. Man Ray has sent "The Theatre of the Soul," in reds, greens, blue, yellow and brown spaces interrupted with gray, relieved by curly cues. Braque's still life features the fragment of a violin. It bears otherwise no relation to the same theme as executed by Picasso. Rivera has painted "Espagne," in which he exploits a couple of pleasing figures in the foreground, a priest and a woman. "La Source," by Picabia, has a "cubistic" motif. Stella's "Coney Island" suggests springs escaped from watch cases. Dorothy Rice's



MRS. WALTER RATHBORNE BACON (1897)

Anders Zorn

Presented to the Metropolitan Museum by Mrs. Bacon in memory of her husband.

##### Culture Association's Exhibit

The sixth annual exhibition of the Association for Culture is open to the public in the Washington Irving High School Building, 16th St. and Irving Place, until Jan. 21.

Mrs. Clara M. Ruge has done good work in assembling and hanging the catalog numbers. Among the better known exhibitors are Eugene Higgins, F. K. Detwiler, Jonas Lie, Ernest Roth, Nathan Dolinsky and M. Anders.

##### Tolentino Art Gallery

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monstrous "Twins," shown at the Grand Central Palace last spring, shows mountains of human flesh.

##### Bank Notes at Bonaventure's

The Bonaventure Galleries, 601 Fifth Ave., are showing a small collection of framed Colonial Bank Notes, dating from 1773 to 1778.

The earlier ones are in pounds and shillings, the later in American money. Some of the bills were printed in Phila., others in N. Y. and in Burlington, N. J. Several of them bear the imprint of Hall & Sellers, succeeded by Benjamin Franklin and D. Hall.

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##### Vanity Fair Covers Shown

The Art Alliance of America, 10 E. 47 St., is showing nearly 700 cover designs sent in as offerings for Vanity Fair covers, until Tuesday next.

Three prizes have been awarded, the first to Margaret Griffith for her nude, with hair of flame, saucily posed upon a huge ball, knitting away for dear life. The second to A. Mildred Boyle, for a design of three girls in bloomers bearing garden tools; the third to Helen Louise Eastman, for a rather dull Red Cross maid nursing back to life a wounded soldier "over there." The trees in the background with the orange moon at the upper right are effectively handled.

A cover featuring bathing girls, by Ralph Anderson, is colorful and pleasing in spite of the abnormality that Vanity Fair affects. The introduced attitudes are good. There is also much to be said in favor of the finish. The rain effect secured by Mildred L. Henry is good and it also contains the rare element of humor. The grotesque is emphasized throughout the show.

##### Audubon Drawings Shown

The New York Historical Society, 170 Central Park West, above 76 St., is showing nearly 500 original watercolor drawings, of the birds of America, executed by John J. Audubon. The exhibition will be continued until the end of the year. The drawings are, in many cases, signed by John J. Audubon, and carry marginalia that is informative as to species, locality, etc.

##### PHILADELPHIA

The memorial exhibition of the works of the late Thomas Eakins opened Dec. 23, 1917 at the Pa. Academy and continuing through Jan. 13, 1918, includes very much more than was seen in the Metropolitan Museum recently, especially in the matter of portraits of well known local people and some prominent national figures, lent by public institutions. Among these, lent by the Catholic University of America in Washington, is the portrait of Cardinal Martinelli, that of Archbishop Elder of Cincinnati and of David Wilson Jordan. It is undoubtedly true, however, that the clou of the whole show is to be seen in the Gross and Aregnew "Clinic" pictures. They certainly hold their own, even with certain perceptible changes inevitable in canvases and pigments used by the artist forty years ago. Some 139 works are cataloged, including about twenty sketches and a few watercolors. Many of the portraits are lent as the property of the artist's widow, suggesting thereby that they were not ordered by the sitters but just painted for the pleasure of it and are on public view here for the first time. Women, he did not very successfully portray, but the essential points in the character of his male sitters are extremely well rendered.

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Antiques**

BRANCHES

PARIS—SHANGHAI—PEKING

## AMERICAN ART NEWS.

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## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals. We  
are frequently called upon to pass  
upon the value of art works for col-  
lectors and estates, for the purpose of  
insurance, sale, or, more especially, to  
determine whether prior appraisals  
made to fix the amount due under the  
inheritance or death taxes are just and  
correct ones—and often find that  
such former appraisals have been made  
by persons not qualified by experience  
or knowledge of art quality or market  
values, with resultant deception and  
often overpayments of taxes, etc. We  
suggest to all collectors and executors,  
therefore, the advisability of consulting  
our Bureau of Appraisal either in the  
first place or for revision of other ap-  
praisals. This Bureau is conducted by  
persons in every way qualified by ex-  
perience and study of art works for  
many years, and especially of market  
values, both here and abroad.

## THE DECEMBER BURLINGTON

Simone Martini's panel in the Roscoe  
collection at Liverpool, "Christ Sub-  
jecting Himself to His Parents," is re-  
produced as the frontispiece in the De-  
cember number of the Burlington Mag-  
azine, and is an admirable example of  
the Sienese trecento. G. F. Hill con-  
tinues his series of "Notes on Italian  
Medals. "Notes on Pictures in the  
Royal Collections," by Lionel Cust,  
contain valuable information regarding  
the portrait of King Henry VIII, three  
of which are reproduced to illustrate  
the article. Giacomo de Nicola writes  
ably on the "Museo Nazionale of Flor-  
ence" and describes fragments of two  
series of Renaissance representations  
of Greek and Roman heroes. "The  
Three Versions of Tiepolo's Phaeton"  
is the title of a paper by Campbell  
Dodgson. W. R. Lethaby contributes  
his VII paper on English Primitives,  
and concludes his study of the English  
school in Sweden and Norway. "A Jaco-  
bean Painted Cabinet" affords H. Clif-  
ford Smith the opportunity of giving  
valuable information on Jacobean fur-  
niture. R. L. Hobson's paper on "A  
New Chinese Figure in the British Mu-  
seum," gives an account of one of the  
best examples of Chinese ceramic sculp-  
ture in the Museum. The Burlington  
may be obtained from the American  
publisher, James B. Townsend, 15 E.  
40 St., N. Y. City.

## THE NEW YEAR IN ART

The new year in the American and  
foreign art world will dawn in a cloud  
of uncertainty. Never since we began  
the publication of the ART NEWS in  
December, 1904—thirteen years ago—  
has the outlook for the usually busy  
months of January, March and April  
in art circles been so indefinite, and it  
is impossible to predict, with any  
safety, what the weeks to come have in  
store for artists, collectors and dealers.

There is ground for optimism in the  
renewed activities in the art worlds of  
France and England, where both pub-  
lic art auctions and private sales have  
been marked during the past season in  
those capitals by high and appreciating  
prices for the best wares. This unex-  
pected revival in the French and Eng-  
lish art trade, which had necessarily  
been so depressed by the war, has been  
due to the fact that many people have  
made money and are making fortunes  
in those countries through the war,  
and, although many of these have not  
had the opportunity to cultivate art  
knowledge and acquire a taste for art,  
they have long realized that good art  
is always a good investment and so  
have rushed to the auction rooms and  
the dealers' galleries.

While the element here which the  
war has enriched and which under-  
stands that good art is an investment  
is not as large as in Europe, there is a  
goodly percentage which has acquired  
new wealth—to recognize this fact—  
and there is therefore ground for the  
belief that after a little time, and when  
conditions in the business world grow  
more stable, as they are sure to do,  
that the art trade may find a goodly  
return, even in this first year of our en-  
trance into the great conflict.

## Mr. Pratt's Early Americanas

Through Mr. Charles Henry Hart, there  
comes to the editorial desk of the ART NEWS  
from Mr. Herbert L. Pratt, of Glen Cove,  
L. I., a simply but handsomely printed and  
plainly bound and covered, non-illustrated,  
historical descriptive and critical catalog  
of the works by American artists in Mr.  
Pratt's collection.

The catalog, or rather brochure, so mod-  
estly presented through Mr. Hart, for Mr.  
Pratt, to a few friends—is not only a deli-  
cious series of brief essays on the lives and  
work of a number of the early American  
painters, but a most valuable and instructive  
contribution to the still too meagre records  
of these men, who kept the torch of art  
alive when the United States were still too  
young and crude to have much of interest  
in art or any real knowledge of the sub-  
ject. Mr. Pratt is to be warmly thanked  
for having given so esteemed an authority  
as Mr. Hart evident carte blanche to  
study and describe the no less than 78  
works, oils, pastels and miniatures, by  
early Americans considered the best in  
his collection. The catalog adds much that  
is new and of interest to the knowledge  
even of those few Americans at all well  
informed on the early art of their country.

In a charmingly written introduction, Mr.  
Hart, who has performed his task con-  
 amore, briefly reviews the all too short and  
simple annals of the earliest American  
painters, and then follows the list of artists  
and the work by which he is represented in  
Mr. Pratt's collection, each picture described  
and the artist himself given, at least a page  
of keen and appreciative criticism.

Lovers and students of American art and  
its beginnings will naturally be most in-  
terested in Mr. Hart's discussion of the  
several painters little known today, notably  
Henry Benbridge (1744-1812), Henry Elouis  
(1755-1843), Sarah Goodridge (1788-1853),  
John Ramage (1802), Benjamin Trott (circa  
1791-1831), Thomas Birch (1779-1851) and  
William Birch (1755-1834).

The stronger and well known painters  
represented, and well represented in Mr.  
Pratt's collection, Gilbert Stuart, Copley,  
the two Peales, Benjamin West, Trumbull,  
Henry Inman, Chester Harding, Matthew  
Jouett, John Vanderlyn, Thomas Sully and  
S. F. B. Morse, and the miniaturists Malbone

and Fraser and James Peale; Mr. Hart,  
of course, discusses with a knowledge ac-  
quired from many years of close study of  
their lives and work. He gives an instructive  
and illuminating little preface to the list  
of the early miniaturists.

Altogether one of the most interesting  
and illuminating art brochures that has  
come to the ART NEWS in many a day.

## ART BOOK REVIEWS

A LOITERER IN NEW YORK. By Helen W.  
Henderson. George H. Doran Co., N. Y.,  
1917.

When the publishers of this large and  
handsomely printed and illustrated volume  
decided upon its writing and compilation,  
they wisely decided to allot the work to a  
Philadelphian, for who but a native and  
resident of that sleepy old town could  
"loiter" in the Metropolis? Who also could  
be better equipped than Miss Henderson—  
from her long art study at the Pa. Academy  
schools and apprenticeship in art writing  
and criticism on the "Philadelphia Inquirer"  
and other American dailies and art publica-  
tions—to appreciatively analyze and de-  
scribe the art side of the busy town, which  
has been aptly described by a French visi-  
tor as "The City of Good Morning—Good  
God and Goodbye"?

Miss Henderson, who is now sojourning  
in Boston, engaged in discovering for those  
benighted Americans, who, not having been  
born there, "need a second birth," the salient  
aspects and art and other attributes of  
the "Home of the bean and the cod, where  
the Putnams talk only to Lowells, and the  
Lowells talk only to God"—for another  
volume, similar to the present on New York  
—dedicates her "Loiterer in New York" to  
the artist Gilbert White, and presumably his  
wife, "Billie," and calls it, in her sub-title,  
"Discoveries Made by a Rambler Through  
Obvious Yet Unsought Highways and By-  
ways."

It is difficult, of course, for an old New  
Yorker, who knows his city at all, to con-  
sider many of Miss Henderson's "discov-  
eries" as real "trouvailles," or to agree with  
her that several of her high and byways are  
"unsought." The old Philadelphia lady,  
who would never allude to New York by  
name, so greatly did she detest the "modern  
Babylon," but would always speak of the  
city as "the place where one takes steamer  
for Europe," might have thought Miss  
Henderson's "discoveries" really new ones  
—but not a New Yorker.

However, she describes the obvious, even  
to a New Yorker, so well that one finds her  
Philadelphia viewpoint interesting, and, at  
times, instructive. Beginning with a re-  
view of the city's history from the first  
landing of foreigners at the then Indian  
Manahachtanienk (Manhattan), and, mind  
you, we are told these preceded Hendrick  
Hudson, Miss Henderson proceeds through  
the Dutch and English occupations to the  
nineteenth century and then describes, in  
turn, such localities—their atmosphere,  
character and art side, when they have any,  
as Bouwerie and Greenwich villages, Wash-  
ington Square, Gramercy Park, Union and  
Madison Squares, Murray Hill, The Plaza,  
The Avenue, Central Park, east and west,  
Columbia Heights, Inwood, and Brooklyn.  
From a mass of material, the author has se-  
lected judiciously and well, and while, of  
course, there is to a New Yorker much  
that should have been noticed and consid-  
erable that could have been omitted—the dif-  
ficult task has been, on the whole, well per-  
formed.

The illustrations are numerous, well  
chosen and beautifully presented—and dis-  
crimination has been shown in the choice  
of the monuments, statues and murals se-  
lected for illustration—the many horrors  
having been eliminated.

While the work is neither history nor  
a chronicle or review of New York art, it  
leans heavily, as is natural from the author's  
predilections to the art side, and will con-  
sequently be an addition to any art library.

JOSEPH PENNELL'S PICTURES OF THE WONDER  
OF WORK. Reproductions of a series of  
drawings, etchings and lithographs made by  
him about the world, 1881-1915, with im-  
pressions and notes by the artist. J. B.  
Lippincott Co., Phila., Pa. \$2.00 net.

Joseph Pennell has been a prolific work-  
er in many parts of the world, and this  
book, by him, contains a register of much  
of what he has done. Starting at Phila-  
delphia, he jumps to Albania, British Colum-  
bia, then to Gary, Indiana. From thence  
he goes to Chicago, and then to Johns-  
town and Pittsburg and its environs, in-  
cidentally reaching New York, after visiting  
many cities on the way. Everywhere he  
has gone, he has carried his everlastingly  
busy pencil with him, and has made the  
best possible use of it.

A building under construction, the mun-  
ition factories, and in point of fact, many  
things that would not ordinarily be consid-  
ered artistic, have been made so by the  
transforming pencil of Mr. Pennell.

His records are graphic and highly pic-  
torial.

CONCERNING PAINTING. By Kenyon Cox, N. A.,  
Litt. D. With 32 illustrations. Chas. Scrib-  
ner's Sons, N. Y., 1917. \$1.75 net.

This most recent work, by Mr. Kenyon  
Cox, is a valuable addition to his "Artist  
and Public" and "The Classic Point of  
View." In the 258 pages "Concerning Paint-  
ing," the author gives an admirable exposi-  
tion of "What is Painting?", a review of  
"The Golden Age of Painting," and of  
"Some Phases of XIX Century Painting,"  
thus treating, in turn, questions of supreme  
interest to all art lovers. Mr. Cox speaks  
with the authority of an artist who has  
thought deeply on his own branch of art,  
painting, and who realizes that the XIX  
century naturalism and individualism that  
has resulted in the extraordinary phase of  
modern art through which we are passing,  
will be unable to continue to satisfy the  
world. In his foreword, he says most aptly:  
"If art cannot learn to express in the future,  
as it has done in the past, the highest as-  
pirations and the deepest feelings of the  
age, then the age will learn to do without  
art, a sentiment that will find an echo in  
the hearts of many who deplore the present  
trend of the art of painting."

From the drawings, paintings and carv-  
ings of the pre-historic cave dwellers, and  
passing down to 4,000 years B. C., when  
the art of painting emerged from a long  
eclipse in Egypt, thence to Greece, and thus  
down the centuries to the "Golden Age of  
Painting," Mr. Cox skillfully guides his  
readers, and one lays down the beautifully  
illustrated volume, with an impression of  
something gained in one's appreciations of  
art in general.

FURNITURE OF THE OLDEN TIME, By Frances  
Clary Morse, in new edition, with many illus-  
trations, The Macmillan Company, N. Y., \$6.

Mrs. Morse's book on old furniture was  
first issued in 1902, when there was a con-  
siderable interest in furniture, and shortly  
after the Luke Vincent Lockwood book had  
been published, and the volume by Esther  
Singleton had made its appearance. It in-  
stantly became popular, and has been in  
demand by collectors of furniture for fif-  
teen years. The first book by Mrs. Morse  
contained 371 pages, and the present publi-  
cation has been expanded to 470 pages, and  
120 new illustrations have been added. New  
chapters on mantels, doorways, and stairs,  
add to the book's value. The introduced  
glossary of terms employed by cabinet mak-  
ers is a desirable feature. When any one  
begins to collect old furniture, the need of  
such a volume, as that written by Mrs.  
Morse, becomes felt and without it, or a  
substitute for it, the collector will be very  
apt to go far afield. Just a cursory glance  
through the present volume serves to show  
something of the charm of the furniture of  
the olden time.

When the owned piece is an heirloom, the  
joy of possession is more than doubled, al-  
though the delight of discovering a desir-  
able piece in an old barn or in a dark and  
dank cellar is to be reckoned with as a  
part of the pleasure of collecting. The added  
chapter on doorways, mantels and stairs is  
richly illustrated and shows many a detail  
that would, to the ordinary person, be quite  
inaccessible, except for the Morse book.

In the old days, it appears that people  
must have been more susceptible to the  
charm of a beautiful stairway than is now  
ordinarily the case. In the olden time,  
people were not so rushed. They did not  
have to dash madly upstairs to "dress" and  
catch their automobile lest they should fail  
to get to an afternoon or evening on  
time, and so they had opportunity and the  
inclination to pause and drink in the beauty  
of a stair or a pair of stairs, if you please.

## OBITUARY

## Felix Moscheles

Felix Moscheles, the painter, died at Tun-  
bridge Wells, England, Dec. 22 last. He  
was born in London in 1833, a son of Ignaz  
Moscheles and the godson of Felix Men-  
delssohn. He studied painting in Antwerp  
and Paris, and his first pictures were ex-  
hibited in those cities. Mr. Moscheles was  
active in the cause of international arbitra-  
tion and peace, and was the author of  
"Felix Mendelssohn's Letters," "In Bo-  
hemia with Du Maurier" and "Fragments  
of an Autobiography."

## W. M. Meredith.

Captain W. M. Meredith, former Director  
of the Bureau of Engraving and Printing,  
but recently with the Treasury Department,  
died Dec. 24.

Capt. Meredith, who was 82 years old,  
was born in Indiana. He became Director  
of the Bureau of Engraving and Printing  
during President Harrison's Administration,  
and after leaving this position during Mc-  
Kinley's first term, was reappointed by  
McKinley.

## William L. Trumppore

William L. Trumppore, a resident of Stat-  
en Island, died Dec. 21 in Jersey City while  
on a visit. He was a floral decorative  
painter, and had done work in N. Y. and  
Washington, including decorations at the  
White House. He was fifty years old.



## LONDON LETTER

London, Nov. 7, 1917.

This week is to see the unveiling at the Royal Exchange of the panel painted by F. O. Salisbury of scenes taken from the recent visit of the King and Queen to the armies and hospitals at the front. The panel is the gift of the Lord Mayor, who has presumably made his choice of the artist. The choice is, however, not a happy one, from the purely artistic point of view, for this painter is sadly lacking in distinction and errs upon the theatrical side to the extinction of dignity and impressiveness. This brings one to the consideration of Court painting generally, for it is greatly to be feared that the present reign will go down to posterity as one conspicuous for the poverty of the State portraits and commemorative paintings which it has produced, and some scheme by means of which such productions might in future be under more critical surveillance might well occupy the attention at some near date of those who are interested in matters of this nature. It would be exceedingly interesting to know on exactly what grounds the choice of Salisbury has been so often made, for, to the casual eye, it would be difficult to select anyone with less claim to the distinction.

## De Laszlo's Appeal Against Internment

De Laszlo's appeal against his internment is understood to have failed, despite the number of influential witnesses who spoke in his favor, and the next step, it is rumored, will be to demand that, as he is a naturalized British subject, he should be put on trial in the ordinary manner, instead of being interned as an alien. This plea, I think, is hardly likely under the circumstances, to be allowed. De Laszlo, I hear, is quite in a state of collapse and feels the strain of his position most acutely. There is little doubt that he will remain interned for the remainder of the duration of the war.

## Etchings by Winifred Austen and Oliver Hall

Mr. Arthur Greator, who is leaving London in January for a three months' stay in America, is holding at present an exhibition of etchings of especial interest at the Greator Galleries at 14 Grafton St., of work of peculiar merit contributed by Winifred Austen, who sends a number of studies of bird life treated in a distinctly Japanese manner, yet with a Western touch that conveys great piquancy to her compositions. These studies are decorative in the highest degree and break entirely new ground. Another etcher, who knows how to contrast effectively his use of plain and decorated surfaces is Oliver Hall, whose sea and landscapes are distinguished by a peculiar emotional atmosphere.

## Augustus John "Official Artist"

The appointment of official artist with the Canadian forces in France has been conferred upon Augustus John, who had already carried out a number of war drawings in England. John's work will, of course, be performed on lines quite apart from those adopted by Muirhead Bone, an exhibition of whose drawings is to open about Nov. 30 at the Whitechapel Art Gallery. Nevinson and Eric Kennington are likewise attached to Canadian contingent.

## Dutch Pictures for Nation

A munificent gift of some fifty pictures of the Dutch and Flemish School has been made to the Nation by Mr. William Harvey of Leeds. The paintings, which are valued at at least £70,000, include some fine Rubens and Vandycks, which will come as a most welcome addition to the National Gallery collection. Sir Sidney Colvin, Mr. R. C. Witt and Mr. Charles Aitken are to be trustees under the National Loan Collection Trust and the pictures are to be loaned to provincial galleries at their discretion.

## Colored Design Competition

An excellent scheme for bringing artists the public and the commercial man into closer connection, has been evolved by the Design and Industries Association which has announced a competition for the best and most suitable color designs, the winning drawings to be purchased on liberal terms and small payments being likewise made to those who are unsuccessful. The plan is designed to improve the artistic quality of British manufactured articles of all descriptions and to make these also more perfectly fitted to their purpose. There is no doubt that a series of such competitions should have an appreciable effect upon taste, though unless these are consistently and frequently carried out, but little good can be expected to result.

## New Busts by Epstein

There are some new Epstein busts at the Leicester Galleries, notably one of the sculptor's wife, carried out in an early Greek manner. The contrast between the archaic treatment of these latest studies and their extreme modernity of spirit is exceedingly curious and gives them a sort of fascination quite apart from their technical excellences. A bust of the actress, Miss Doris Keane, is somewhat superficial, but suggests cleverly the personality of the sitter, without any of the tendency to over-emphasis which was observable in his earlier work.

L. G.-S.

## BOSTON

Boston now rejoices (or should rejoice) in a stimulating variety of art exhibitions. One pays no money (except in war taxes!) but one takes one's choice. At one gallery, for instance, are installed pictures made by Frank H. Desch, a prophet of Provincetown's dazzling light—not to say glare—"crying aloud," so to speak, "in the wilderness" of Boston's gray conservatism. Mr. Desch paints with the careless abandon and enthusiasm of youth which has not been touched by the frown of pompous juries, and his knowledge of plein air effects is considerable. There is in his pictures the very essence of summer light and warmth, the charm of out-of-doors, as seen through a joyous and youthful spirit. Take his figure study called "Charlotte," for instance—a delightful and childlike young girl sitting reading out-of-doors in a glow of sunlight and warm air. With a background of decorative foliage behind her and the misty shimmering blue sea in the further distance, she is herself the epitome of youth and grace. Another picture of "real summer," full of dazzling light and gay colors, is "On the Beach." The center of interest is the seated figure of a young woman in a rose-colored jacket, holding a white umbrella. Other objects and figures on the sands, near and distant, supply notes of yellow-green, orange-yellow, and russet-red, and there is the ever-welcome stretch of mild blue sea. Altogether Mr. Desch gives us an "amusing" and diverting show in the best sense, which promises for him a bright future—provided, of course, that the public can be made to appreciate his fine color sense, his originality, and his understanding of *chiaroscuro*.

Colonial pictures from the Ehrich Galleries, N. Y., are to be seen at a Newbury St. gallery. These were reviewed in the ART NEWS when shown at the N. Y. home gallery.

Downstairs in the same gallery Japanese prints from a private collection again emphasize the sharp distinction between the art of the Orient and the Occident. There is absolutely nothing in common between American and the native art of Nippon, the great little nation that has become so surprisingly modern and western in the last half century! Some of these prints are Ukkyō—Ye primitives, of the period before brilliant color made its appearance. Others belong to the classic school exemplified by Utamaro, Hiroshige and Hokusai.

At the Guild of Boston Artists the memorial exhibition of sculpture by the late Bela Pratt has been succeeded by an exhibition of Frank W. Benson's work. Meanwhile, as said last week, the Vose galleries are occupied by an important showing of canvases by Howard Russell Bittle—an exhibition which has been giving the "gallery trotters" something distinctly worth while to think about.

George Washington.

## INDIANAPOLIS.

The November exhibits at the Herron Art Institute are Joseph Pennell's lithographs of "War Work in Great Britain and the United States", sent out by the Government as an educational feature, to the larger museums of the country, and one of textiles owned by the Museum gathered through the years, and shown for the first time and which include rare old Italian and Turkish velvets, rare and valuable shawls, temple and wall hangings, priests' coats, Bulgarian embroideries and numerous examples of the earliest weavers' work, and landscape and portraits by Prof. Martin Mower of Harvard.

Indianapolis has recently acquired two memorials of artistic importance—a tablet for Dr. John Stough Bobbs in the new library by Gutzon Borglum, and a bronze fountain by Sterling Calder in memory of Dr. Richard J. Depew. The latter is located in the centre of University Park. The central column of granite is surmounted by a bronze Naiad with cymbals suggesting the rhythm of music—while circling on a lower plinth are eight youthful, mirthful figures expressing the joy of life. The water falls from an upper to lower and larger basin which contains motifs of fish.

The Indiana Artists' Club, of which Otto Stark is President, is holding its annual exhibit in its club rooms. The display consists of 67 oils, 10 sculptures and some craft work. Notable among the sculptures is a portrait figure of Miss Margaret Wilson the President's daughter, made by Myra R. Richards when Miss Wilson sang here for the Red Cross work.

Robert Hamilton and Mrs. Hamilton who spent the summer in their Kenyon house near Lake Pontoon, Mass., while they were superintending the building of their new summer home—a studio bungalow nearby—have returned to town, and are at their studios, No. 96 Fifth Ave.

## PHILADELPHIA

Some 28 pictures by the late John H. Twachtman, twenty oils, the others pastels, are on view at the Art Alliance, to Nov. 27. They have been collected and hung under the supervision of Paul King, chairman of the Art Committee as a sort of memorial of the deceased artist. These pictures should be secured by American museums. The National Gallery of Art in Washington has some fine canvases by Twachtman, but one rarely sees such work here. The catalog states that all the pictures are for sale. Group exhibitions by local painters will follow and the Committee on Arts and Crafts announces a coming exhibition of wrought iron work by Samuel Yellin and of a collection of Dedham Pottery. Still later there will be a show of textiles, embroideries, furniture, etc.

The Joint Arts Committee announces an Art Alliance Afternoon for members to be held the last Tuesday of each month when various attractions and lectures on the Fine Arts and handicrafts will give interest to the objects of the combination.

The Plastic Club opened an exhibition of thumbbox sketches, the work of the members, Wed. eve. last.

An exhibition of 37 watercolors and eight charcoal by the late F. Hopkinson Smith, is on view this month and next at the McClees Galleries.

Announcement is made in the Quarterly Bulletin of the Pa. Museum of the arrival and entrance upon the duties of office of the new Director, Mr. Langdon Warner. He was previously connected with the Cleveland Museum, the Smithsonian Institution and the Boston Museum and was highly recommended for his present position by former president Eliot of Harvard University and Dean Briggs of the same institution. The Museum has come into possession of a fine collection of old laces, once the property of the late Mr. Ellwood Davis, through the kind interest of Mrs. John Harrison. A collection of peasant headaddresses from Holland, Bavaria, Tyrol, Alsace and Russia has been presented to the Museum by Mrs. William D. Frishmuth.

The Colonial Methodist preacher, George Whitefield, is the subject of a statue nearly completed by Dr. R. Tan McKenzie, sculptor and director of physical education at the University of Pa. It will be erected on the Campus in the Dormitory.

Eugene Castello.

## WASHINGTON

Miss Clara Hill has removed from the Arts Club, and her new studio is in the Belasco Building, where she has just completed a sketch model of a monumental group representing the "War Spirit in America". This impressive theme, done in Miss Hill's nonacademic, but sure and spirited way, will make strong appeal. There is also a recently completed wall fountain, designed for the grounds of the Washington Arts Club.

An exhibition of water colors by Chas. W. Hawthorne will open the season's series of exhibitions at the Arts Club to-day, and will continue until Dec. 1. This will be followed by a display of the Summer work by club members. Mr. Hawthorne has taken a studio this winter on 16th Street and will teach in the new Art School, conducted by Mr. Oscar Giebrieck at 1720 Penn. Ave. Mr. Giebrieck has for a number of years been associated with Hawthorne in his Summer School at Provincetown, Mass.

An exhibition of 63 etchings and dry points, chiefly of sporting subjects, by Frank W. Benson is now on in the Corcoran Gallery until Jan. 1. Most of the plates have been shown in N. Y. and elsewhere.

A small collection of 12 oils by the 18th Century Masters, are on exhibition in the National Gallery. There are examples of Nicholas Maes, Raeburn, Reynolds, Hogarth, Wilson, Guardi and others.

C. C. C.

## BUFFALO

The Buffalo Society of the Archaeological Institute of America recently held a meeting at the Albright Art Gallery, Nov. 8. The speaker of the evening was Prof. Victor Horta, Director of the Royal School of Fine Arts, and Honorary Professor in the University of Brussels, and his subject was "The Cathedrals and Public Buildings of Belgium and Northern France."

The exhibit of examples of the American artists, Anderson, Lawson, Lever and Seyfert, and of the prints of the Painter-Gravers of America, the latter including engravings, etchings, and lithographs, is proving of interest. Since the gallery has in its permanent collection the prints given by Mr. Willis O. Chapin and Dr. Frederick H. James, among them being the Frances Seymour Haden etchings, the opportunity of comparing the older and newer prints is an unusual one and local art lovers are availing themselves of it.

## PARIS LETTER

Paris, Nov. 7, 1917.

In a recent letter I spoke of a certain amount of jealousy, as awakened in French artistic circles by the fact that a Villa Velasquez for the reception of French students, is to be established at Madrid, on a plan similar to that of the Villa Médici. The Spanish painter Zuloaga, leader of the present art movement in his country, and who, in a certain sense, has even been adopted by Paris, has just inaugurated a school of painting at Fuente Tedes, near Saragossa, in the house in which Goya, his immediate prototype, was born, himself a fervent worshipper of Velasquez. It was near the end of his career, and in rural retirement, that he painted the "Disasters of War." If Zuloaga, inspired by the present world-cataclysm, follows him in this as he has in others of his choice of subjects, he and his pupils at Fuente Tedes may give us a series of works in the fullest degree epochal. Degas and Manet were both greatly influenced by Goya, just as many French artists of today have zealously studied the spirit and method of Zuloaga.

## War Pictures the Vogue

Important French painters continue to occupy themselves, almost wholly with war subjects. Some of them are writing about the war as well as illustrating it. Aman Jean is the author of excellent letters on the fighting in Roumania, and Georges Fabri of quaint dissertations on the "poilu," the typical French soldier. Jean Boissière, not so well known, is supplementing his literary efforts by an exhibition at the Druet Gallery in the Rue Royale of a hundred war sketches and drawings, distinguished by their frankness, simplicity and sanity, if a trifle too free in execution. A whole group of British painters have gone up near to the battle-front, commissioned to fix their impressions of modern warfare on canvas for the Canadian War Records Exhibition. Among them are Augustus John, Richard Jack, Kerr Lawson, D. Y. Cameron, Edgar Bundy, Norman Wilkinson and Charles Sims, all members of the Royal Academy. In France and Belgium they have come in contact with many painters of French and other nationalities, bent on similar work. Georges Scott, the military artist, was present at the visit of the King of Italy and President Poincaré to an American Red Cross canteen near the front, and they both posed to him for studies which he will use for an important picture. The two august personages had finished their coffee and sandwiches. J. F. Boucher has just made an admirable picture of part of the interior of the British Army and Navy Leave Club in Paris, founded for the benefit of soldiers on furlough.

## Generosity of Bonnat

Léon Bonnat, the celebrated portraitist, has shown an untiring patriotic generosity since the beginning of the war. A drawing by Ingres, a portrait of Paganini, which he recently gave to aid a war charity, was sold to the Louvre for \$8,000. The award to this veteran artist of the Reynaud prize of 10,000 francs (nearly \$2,000) by the Academy of Fine Arts has been universally applauded. M. Bonnat, however, refused to keep the prize and at once paid it over to the *Fraternité des Artistes*, an organization which relieves needy members of the profession.

## Will the Museums Reopen?

There is plenty of suppressed indignation in France over the stony indifference of the authorities to the question of the reopening of the great museums. It has gained further importance since the advent of so many foreign soldiers in France, a large portion of whom pass some time sooner or later in Paris. To most of the young Americans who arrive under arms it is a sore deprivation not to be able to see the principal art treasures of the art capital of the modern world. It is rather cheering to know that the Cluny Museum will soon be reopened. New rooms are to be filled with XVI, XV and XIV century tapestries and curios and the collections in the older rooms have all been reorganized.

## French Painters at the Front

At the Luxembourg there is a temporary exhibition of the newest works of French painters who have visited or served in the army at the front. It is worth while to mention, among those who have done well with their opportunities, Prinnet, Vallotton, Maurice Charlot, Lebasque, Grün, P. E. Colin, Déziré, Frédéric Régamey, Bruyer, Synave and Llano-Florès. It is possible in this series of paintings, watercolors, engravings and drawings to obtain a vivid and true idea of what the fighting front really is. Vallotton and Lebasque have recorded impressive views of the areas of desolation in the wake of battle. Synave has surpassed himself in picturing old Alsatian houses. Llano-Florès obtained most of his studies at Toulon, the naval base, whither he went by order of the Minister of Marine. Although very young, he has shown himself a colorist of high merit, while giving a fine rendering of the picturesque.

At a recent sale at the Hôtel Drouot the MS. of a collection of poems by Paul Verlaine, "Femmes."

B.-D.

## EXHIBITIONS NOW ON AND TO COME

(Continued from page 3)

## Ohio Painters Exhibit

The Ohio Society of N. Y. is holding an exhibition of works by Ohio painters at its rooms in the Waldorf-Astoria.

Some 70 canvases are hung, representing the work of 40 Ohio artists at present living in N. Y., among them Kenyon Cox, Richard Outcault, John Ward Dunsmore, E. L. Blumenschein, Cullen Yates, Fred B. Oppen, William V. Schevill, Otto W. Beck, Andrew T. Schwartz, Oscar R. Coast, Edward C. Volkert, J. Charles Arter, Alexander C. Morgan, C. C. Curran, William Zorach, Walter Douglas, Robert Henri, Louis D. Vaillant, Edmund Osthaus, James Weiland, Edward H. Potthast, Bryson Burroughs, Karl Anderson, Henry Mosler, Albert Humphreys, Howard C. Christy, James R. Sheffield, William J. Baer, Elizabeth Gowdy Baker, Wilbur A. Reaser, R. F. Outcault and George W. Bellows.

The above list of painters represented in this attractive exhibition will give a good idea of its quality and excellence and also will surprise New York art lovers as an evidence of the number of good artists that Ohio can claim as natives, although now resident here. The display is well arranged and reflects great credit upon Mr. Merrill Watson, chairman of the Ohio Society's Committee on Literature and Art, who arranged it.

## War Posters Display

A portion of the collection of French War Posters owned by Mrs. Armstrong Whitney, Foreign Secretary of the National Service Dressings Committee, was exhibited last week at the Woman's University Club under the direction of Miss Ver Planck, chairman of the Club's Fine Arts Committee and was also shown at the Mac Dowell Club, Wednesday and Thursday last. These posters Mrs. Whitney collected while in France, and brought them to this country to exhibit for the benefit of French War orphans, a charity in which she is deeply interested. The Masons have granted to Mrs. Whitney a large sum of money for this charity in order that she may exhibit the collection to advantage throughout the country.

The posters were issued for the help of war victims; the tubercular sufferers, orphans, blind soldiers, Serbians and Belgians, also for the benefit of the Poilus, and for advertising war loans. Aheim's poster of a little girl; that of a grizzled Poilu; one of a pitiful victim of tuberculosis; another of a group of hunger-stricken Russian prisoners by Steinlen; and an excellent picture of a nurse and wounded soldier, by Roll, are among the best specimens. The most admirable and forceful of the posters is one showing a young wounded soldier beckoning to his comrades to follow him "over the top", and enthusiastically shouting "On les Aura," a work which typifies the spirit of France.

These posters, aside from their human appeal, are of remarkably high artistic value.

## Nordfeldt's Paintings of Provincetown

Paintings of Provincetown by Bror Nordfeldt are shown at the Daniel Gallery, 2 W. 47 St., to Nov. 20. The color palette of the artist is a luxuriant one and the 15 examples shown evidence his devotion to so-called "modernism" in art. His work is individual and has strength and effect, if not attractiveness.

## Ryders at Vose's

(By the Second Viewer)

Several exceptionally beautiful works by the late Albert P. Ryder have recently been added to the already rich collection of paintings by this wonderful colorist acquired by the Vose Gallery in Boston. These include the famous canvas (rather a large one compared with the usual Ryder) known as "The White Horse," or otherwise as "In the Stable." This picture is undoubtedly one of the great Ryders, an epitome of harmonious coloration. The drawing of the white horse has been traditionally a subject for acrimonious debate among critics, with those who claim that it shows Ryder as a draughtsman of the highest order, coming off with flying colors. Ryder's flair for fantastic romanticism is shown in the upright composition bearing a mounted cavalier in a landscape of witching beauty and extraordinary tonality. Its color quality is that peculiar sort referred to by one critic as Ryder's "tapioca." This compact of pale golden and silvery tones is thoroughly Ryderesque in its full application, though suggesting in parts certain tonal characteristics of old Teniers and the later Monticelli.

With these and other additions to the sum of examples of this master, the Voses are able to offer a more comprehensive representation of Ryder's art than has hitherto been possible, thereby achieving a new distinction as champions of the best and rarest in American painting to place beside that won last season by the memorable Blake-lock and George Fuller exhibitions.

James Britton.

## The War Poster Exhibition.

The arrangements for the coming exhibition of the War Posters of the Allied and Neutral Nations at the Arden Studio Galleries in this city, during the first three weeks of December, and which will be given for the benefit of the Red Cross, under the cooperative management of the AMERICAN ART NEWS and the Arden Studios—are progressing, and there is every reason to hope for an unusual and interesting, important and instructive display. We have been much encouraged by the response to our request for the loan of the War Posters from collectors of the same—which response comes from all parts of the country and we are ourselves surprised at the wealth of this timely art material that has already been secured by American art lovers. There will be rare specimens shown from several of the larger of these collections and two or more will be exhibited in entirety.

The chief difficulty found in arranging the exhibition is the avoidance of duplications, but this is being solved by the careful comparison of catalogs and lists—our purpose being to afford art lovers and collectors of War Posters the first opportunity yet offered to see and study as complete and comprehensive an assemblage of these records of the Great War—as it is now possible to make.

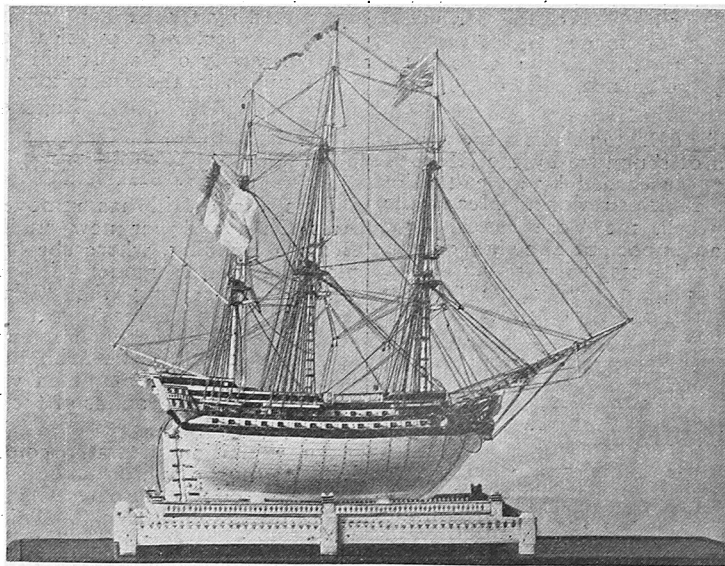
We will appreciate any suggestion as to War Posters that we may not find or know of, and also any loans of the same that owners may be willing to make.

## Exhibition for Bronxville Red Cross

An exhibition is announced, to be held at the Hotel Gramatan, Bronxville, N. Y., from Nov. 25 to Dec. 2, for the benefit of the local Red Cross. The ballroom of the hotel will be converted into a gallery for the purpose of the exhibition.

A private view and tea will be held the afternoon of Nov. 25, to which the admission will be \$1. The exhibition will be open to the public for a week at an admission fee of 25 cents.

Among the artists whose work will be represented are Will H. Low, Cecilia Beaux.



XVIII Century Ship Model

At Max Williams' Gallery

J. Alden Weir, Childe Hassam, Bruce Crane, Frank Vincent Du Mond, F. Luis Mora, Hobart Nichols, John Sloan, George Bellows, J. C. Leyendecker, Frank X. Leyendecker, George Smillie, Wm. H. Howe, E. Irving Couse, Wm. T. Smedley, Frederick Frieseke and Max Bohm.

The patronesses of the exhibition will include Mes. Charles Dana Gibson, Frank Vanderlip, W. V. Lawrence, Arthur Lawrence and Pressley Bisland.

## Allies of Sculpture Exhibit

"The Allies of Sculpture," as was exclusively announced in last week's ART NEWS, will hold an exhibition and sale of the works of the foremost American sculptors in the Roof Garden of the Ritz-Carlton from Dec. 4 to 25. The exhibition will be open to the public without charge.

Proceeds from the sale will be used for the benefit of the London Volunteer Corps, the Art Relief Society, the Bien-être du Blessé and the Belgian prisoners of war. Several American sculptors have given for this purpose samples of their work which have never been copied. The artists represented are from every part of the country.

## Loaned Pictures at Strand

Two paintings, illustrative of music, have been placed in the Strand Theatre mezzanine gallery as an adjunct to the Strand Symphony concerts for a week's display. One painting, by Carl Van Loo, the French painter, represents Louis XV as Music; the other by John Opie, a musician's family. The works are loaned by the Ehrich Galleries.

## Old Ship Models at Max Williams's

The history of old ship models is an interesting study and the following sketch of their origin and early use, prepared by the Max Williams Gallery, where an exhibition of these old models is now on to Nov. 30, is both timely and instructive.

"In the early days of Egypt, Greece and Rome, when they held their respective brilliant supremacy upon the seas,—the latter in their proud galleys,—offerings to the God of the Sea were established, by which the suppliants hoped to escape from shipwreck and drowning. This offering first took form in the hanging up of dripping or sea stained garments in the Temples of Neptune. Gradually through the centuries, to the time of the sea supremacy of Spain, England, and Holland, the custom came in of using the picturesque models of vessels of the different periods, at the shrines and altars of the various cathedrals and churches where they were suspended amid the arches, producing a wonderful effect, and suggesting this form of decoration in places of sufficient height.

"Next came the beautifully accurate models made entirely of bone by the French prisoner of war in the English prisons about 1790. To start such a model the prisoner accumulated the meat bones which he received from time to time as part of his food. A bone large enough for a mast and spar was sometimes secured only after months of patient waiting. These bones were cut and polished into shape, until little by little they were riveted in place. It has been estimated that some of the ships took from two to three years to build, and they are not only the handsomest, but the most accurate models conceivable.

"Not long after this period and until about 1830 several of the marine insurance companies, both here and abroad, made it a practice, before insuring a vessel, to demand of the owner a miniature model of his vessel. It was during this period that many of the fine square-rigged models were built. They were fitted into stands or cradles, which in turn were placed on bookcases and shelves in many of the insurance and shipping offices, suggesting this treatment for home decoration."

## New Yamanaka Galleries

In the new and handsome building at 680 Fifth Ave., adjoining New York's concededly most beautiful architectural structure, the new St. Thomas' Church, on the north, and which building, itself, was wisely made to conform in architecture with its ecclesiastical neighbor—the old and widely known house of Yamanaka & Co. of Paris, Tokio, and New York—opened last Wednesday its new uptown galleries—while still retaining its old and popular galleries at 254 Fifth Ave., near 28th St.

As a writer has well said, "the house of Yamanaka has had much to do with forming the taste of New Yorkers in times past in matters of Oriental art." He might well have gone further and said that the deservedly popular house has formed the taste for Oriental art the country over, and has bettered that of even London and Paris, for its taste and discernment in the selection and importation from Japan and China of porcelains, jades, sculptures, carvings, rugs, lacquers and objects of art of all kinds, even including the dainty decorative birdcages which have been a feature of its annual auction sales at the American Art Galleries for several seasons past (the sale will unfortunately be omitted this season), have made American art lovers devotees of Oriental art.

The installation of the new galleries the past week was therefore an art event in the Metropolis, and the throngs of visitors who responded to the invitations to the opening with keen anticipation, were not disappointed. The taste that has always characterized the decoration and furnishing of the Yamanaka Galleries, wherever located, is most marked in these new showrooms. This taste has been applied with striking effect even to the electrical and mechanical fittings of the new quarters, so that all is harmonious and a delight to the eye.

## A Temple Gate Entrance

The visitor enters through a main portal, like temple gate, flanked by a pair of gigantic "Fu" lions, of Chinese cloisonné, which, as told by Mr. Farmer in last week's ART NEWS, were repurchased from him by the house for this portal, and are so used at entrance portals in Japan to warn away evil influences. May they well fulfill this purpose in the new Yamanaka home in the Metropolis! The walls of this entrance hall are of soft grey Arizona stone which tone with the half pillars of unvarnished cedar that direct the attention and support the wooden temple ceiling above, and when the visitor ascends the graceful stairway, also of unvarnished cedar, he finds himself on a mezzanine floor, or rather at the beginning of two narrow walks, connected at the approaching end by a graceful Japanese garden bridge, of the same wood, and which, with wall cases set against the grey stone walls, filled with jades, fine porcelains and objects d'art, bring him to the rear gallery. From these sidewalks one looks down upon the main gallery below and the effect is most alluring.

## Ten Galleries of Treasures

There are ten galleries on the second floor, some quite large and others smaller, and all so decorated and arranged as to show to the best effect, treasures of early Chinese and Japanese paintings, jades, porcelains, carved woods and stone sculptures and bronzes, and old Chinese rugs. In the sculpture room the frieze repeats the quaint figures, in petto, of an old inscribed tablet with charming effect. The walls, where the paintings are hung, are done in soft browns which well display their tone and beauty. Simplicity and a sense of quiet, refined decoration, are the chief characteristics of these galleries, which it is impossible to describe in any detail.

## Notable Paintings and Sculptures

Brief mention also can only be made of some of the more notable of the large store of treasures of all kinds in these beautiful rooms. Among the paintings are examples of Chu Hui, the old artist who knew so well how to portray the flowers of the "Flowery Kingdom," away back in 930-970 A. D., Ma Yuan, who was a landscape painter of great force and ability, as proven in the fine largely conceived work now shown, in the Sung period, and Li Ti, another painter of flowers, and who flourished as long ago as 1110-1150 A. D.

Among the stone sculptures and carvings are some remarkable tomb slabs (Hans), which came from the collection of Tuan Fang, a Japanese official, who lost his head a few years ago, and which have rare educational value in their inscriptions. There are also several finely executed pieces of sculpture, all of which should be seen and studied, together with the other treasures.

The house of Yamanaka is to be congratulated upon their new and splendid home—an ornament to the Metropolis.

Mr. and Mrs. Detwiller have removed their studio from the Hotel des Artistes to the Poplar Street Studios, Brooklyn, N. Y.

Theresa F. Bernstein recently gave an informal tea her studio, 39 W. 67 St.

## Pennell Talks of Lithographs

The first of the student conferences was held at the Art Students' League Saturday morning last Nov. 10. F. Luis Mora opened the meeting and said that he considered these conferences of immense value to the students and expressed the opinion that they should be regarded in the light of "ventilation" for those who worked all the week in stuffy life and portrait classes. Mr. Mora then introduced the speaker of the morning, Joseph C. Pennell, who talked of the making of posters, particularly of lithographic work. He said that lithography is the only graphic art which multiplies pictures instead of reproducing them, and mentioned the wonderful lithographs done in France from the thirties to the fifties of the last century, during the Napoleonic era. "Then," he said, "the making of lithographs passed into the hands of professional lithographers who were not artists, and there it has remained up to the present day."

"Now, however," Mr. Pennell continued, "many artists have become interested in lithography and are seeking to re-establish the art." He then explained the method of making lithographs and recommended a study of its processes to the students, saying, however, that they must be sure to master the technical difficulties of the work. He added that he had found a great lack of real technical instruction in nearly all the American art schools.

Mr. and Mrs. Richard L. Miller and daughter are the guests of Mr. and Mrs. Frederick K. Detwiller, Ranger Studio, Noank, Conn.



## TOLEDO

The transient exhibits on display at the museum during November, are the joint display of works by Gardner Symons, Frederick Frieseke and James R. Hopkins, and of a collection of paintings by Leon Gaspard, the Russian artist. Mr. Gaspard attended his collection here during the early part of the month, after which he went to Chicago, where he will work and also exhibit. The 50 paintings now at the museum were shown at the Reinhardt Galleries, N. Y., last season, and were then reviewed in the ART NEWS.

The record attendance at the museum Sunday, Nov. 4, was 3,030.

At a meeting of the delegates representing the Toledo Federation of Art Societies, held in the museum, Nov. 10, partial arrangements were made for an exhibition of works by local artists, to be held in the museum during April next. One delegate member of the Artkian, Athena Society, Toledo Tile Club and Art Museum will constitute a jury on these local paintings.

Members of the Artkian will hold an exhibition of recent works in the Mohr Galleries early in December.

The novel feature of eight artists painting a 12x20 foot Liberty Loan poster in one hour, was accomplished by members of the Artkian during the Liberty Loan drive.

An exhibit of old masters from the Ehrich Galleries of N. Y. was given at the Mohr Galleries the past two weeks. Some 20 recent paintings by Thos. S. Pankhurst are shown in the corridors of the new La Salle & Koch building during November.

Frank Sottek.

## PROVIDENCE

An important collection of Chinese antiques and art goods, bronzes, porcelains, tapestries, embroideries, wood and jade carvings, etc., formed by C. Berthel & Co., of N. Y., are shown at the Tilden-Thurber galleries.

The memorial exhibition of 26 paintings by John W. Alexander, which has been touring the country, is on at the R. I. School of Design, to Nov. 29.

At the Art Club, the Summer and Autumn show of paintings owned by the club is still on, and has attracted some attention by reason of the fact that the collection includes works of many deceased local artists of varied talents and schools.

W. Alden Brown.

## ROCHESTER

An unusually good exhibition is on at the Memorial Art Gallery, where Walter Griffin's work fills the large gallery and forms a most attractive display. Rich color and good technique, with a certain poetic charm, mark all of this artist's landscapes, and the present exhibit is well up to the high standard of his usual work. The individual portrait work of Helen Turned is shown in the small gallery. A selection of good modern etchings are also on view in the print room.

## Pennell Talks at Brooklyn Museum

Joseph Pennell, whose lithographs (about one hundred in number) representing "war work" in the United States and Great Britain, are now on exhibition in the Print Department of the Brooklyn Museum, lectured at the museum Nov. 10 last, on "The Wonder of Work in War," illustrated by screen views, and including a demonstration as to how his lithographs were made. The lecture was free to the public.

## Prints of Old New York

An exhibition of Prints of old New York is on at the Max Williams Gallery, at Madison Ave. and 46 St., in conjunction with an assemblage of models of old ships, noticed elsewhere, until Nov. 25 next.

Mr. Williams is an acknowledged authority on old New York prints, and has made some interesting and valuable "finds" in this line, so that the present display appeals strongly to collectors. Included in the exhibition are a series of original water-color drawings, made by an unknown artist about 1825, and finely conserved, also the Havell views of 1844, "N. Y. from Fort Columbus—Governor's Island," "Broadway and Canal St.," by Horner, "City Hall," by W. G. Wall, and "Wall St. and Broadway," by P. G. Maverick.

Mrs. Jeanie Gallup Mottet has returned from Provincetown to her home at 47 W. 20 St., and is now engaged in painting several portraits, among them one of ex-Gov. Charles Warren Lippett for the State House, Providence R. I.

Thomas Moran will leave his Easthampton, L. I., studio, where he painted some important canvases last summer, and return to his studio in the Schuyler, 57 W. 45 St., Nov. 15. He will remain there only a month, leaving for the Southwest for the winter Dec. 12, when he will make a short stay at the Grand Canyon, Arizona, and then go to Santa Barbara, Cala.

## WITH THE ARTISTS

Ernest F. Peixotto is now at his studio in the new co-operative building at 137 E. 66 St. Mr. Peixotto has recently returned from Cornish, N. H., where he spent the summer and where he has been doing some etching. His latest book, "A Revolutionary Pilgrimage," of which he is both the author and illustrator, has recently been published by the Scribners.

Irving Couse will return to his Sherwood studio from his summer home at Taos, N. M., about Nov. 15.

William R. Derrick is painting at Short Hills, N. J., and will return to his Sherwood studio about Nov. 30.

Guy Wiggins spent the past summer painting at Gloucester, Mass., and has returned to his studio, 15 W. 67 St.

Miss Alethea H. Platt has built a studio at Sharon, N. Y., where she spent most of last summer. She has returned to her Van Dyck studio.

Clara W. Parrish spent most of the past summer at her N. Y. studio, 33 West 67 St., doing important work. She is now at Selma, Ala., where she will remain until December.

Frank Vincent Dumond gave a talk at the Art Students League on a recent evening.

The Art Students League of N. Y. is holding an exhibition of paintings by William J. Glackens in the Members' Room of the league, at the Fine Arts Building.

S. Montgomery Roosevelt spent most of the summer at his home at Skaneateles, N. Y., and later in the Berkshires, and at Newport. At the latter place he held a successful exhibition of a group of portraits which brought him considerable notice.

Miss S. Mary Norton spent the summer at her farm in the Pocono Mountains, where, in addition to painting, she raised abundant crops of potatoes, oats and vegetables. She has returned to her studio, 194 Broadway, where she has resumed portrait painting.

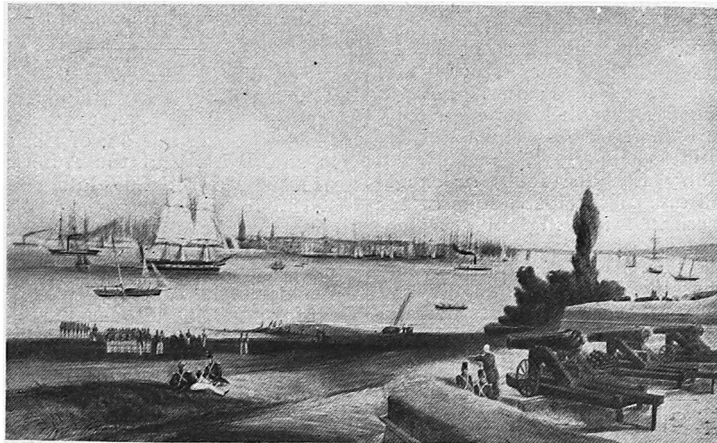
Ernest L. Blumenschein and Mary Blumenschein spent the summer at Taos, N. M. Since their return they have moved from the Sherwood, where they have been for some years, and are now at 273 Ryerson St., Brooklyn.

Martha W. Baxter painted portraits and landscapes at her studio at Lenox, Mass., the past summer. She returned Nov. 1 to her Sherwood studio.

Mathias Sandor has removed from his studio, 140 W. 57 St., and is now in his own studio in the Hotel des Artistes. He spent the summer in the White Mountains. One of his recent successful portraits is a three-quarter seated presentment of the late Herman Rosenthal, a noted official of the Public Library. Another interesting work is a miniature portrait of Mrs. Alfred I. DuPont, of Nemours, Wilmington, Del.

Frank V. Du Mond has returned from Lyme to his N. Y. studio, 27 W. 67 St.

Stanley Middleton is one of the stockholders in the Hotel des Artistes building, where he is now settled for the winter in his new studio.



NEW YORK FROM FORT COLUMBUS, GOVERNORS ISLAND  
In Coll'n Old N. Y. Prints at Max Williams' Gallery

Ella Richards recently returned to her Carnegie Hall studio from Fauquier, Va., where she painted portraits and made a number of sketches. She is now busy with portrait work.

Mrs. Charlotte B. Coman has removed her studio from the Van Dyck, where she has painted for a number of years, and will be for the winter at 319 W. 57 St.

Susan Ricker Knox has returned from York Harbor, Me., where she painted portraits during the summer and is now at work in her studio in the National Arts Building.

Willard Metcalf has settled for the winter at the Sixty-Seventh Street studio building, 27 W. 67 St.

Philip Schmand, who spent part of the summer painting at Wellsboro, Pa., has turned to his studio, 15 W. 67 St.

Hugo Ballin has made a marked success during the past year as moving picture director of a leading film company. He has long been a student of the stage and artistic stage effects, and no artist in the country is quite so well qualified to fill the position of importance he occupies. In appreciation of this fact he receives one of the largest salaries of any man in the business.

Charles M. Lang has recently completed a three-quarter-length seated portrait of Mr. Francis Hugo, Secretary of State of N. Y., for the Capitol at Albany.

Adolph Borie painted at Ogunquit, Me., the past summer. He has returned to his Sherwood studio.

Victor Hecht spent the summer at Marblehead, Mass., and Bar Harbor, Me.

Carle Blenner is painting at his New Haven, Conn., studio. He will return to his Sherwood studio this week.

Silas Dustin has accepted a position with the Montross Galleries.

Prosper L. Senat is still at Annisquam, near Gloucester, Mass., where he is building a studio and at which picturesque place he will make his summer sojourns hereafter instead of Kennebunkport, Me. The studio is an old fishhouse built over, and Mr. Senat writes: "will be a peach." While he has not yet decided on his winter plans, it is probable that he will spend the winter months in lower Cala. and will possibly go to Mexico.

Harriet Clark spent the summer painting at Provincetown, Mass. She has taken a studio at 27 W. 67 St., where she is settled for the winter. Successful as this artist was in the painting of miniature portraits, she has abandoned that mode of expression and now confines her talents to oils.

Cullen Yates is expected to return to his Van Dyck studio next week after a summer at his home at Shawnee, Pa.

Ben Foster is still painting at his summer studio in the Berkshires. He will return to his studio in the National Arts Club late this month.

William T. Ritschel returned from Cala. last week and has taken a studio in the Sherwood for the winter.

Ann Bremer, a noted Cala. artist, who has spent a number of years in Paris, will spend the winter in N. Y.

Miss Sarah C. Sweeney has recently returned to town from Washington, D. C., where she spent four months of last winter. While in the city of magnificent distances, she executed several important painting commissions. These included portraits of Peggy Baker, the youngest daughter of Secretary N. D. Baker, Mrs. Robert Lansing, the wife of the Secretary of State, Judge Frederick Appleton, ex-Senator Hansborough of North Dakota, Rudolph Kauffman of the Washington "Star," Miss Mary Colgate, Mrs. F. Delaplane, Judge Walter I. McCoy, and others of less prominence.

Miss Sweeney is now hard at work on some studio painting.

Miss Heppie Earl Wicks, who spent the summer at her home in Le Roy, N. Y., painted a portrait of Mrs. Aurelia Whitney Moore of Le Roy, N. Y., who is in her 93rd year, knitting for "the boys"; also a portrait of Miss Charlotte Townsend. Miss Wicks worked in the Woodward Hall Gardens, making a number of sketches.

Joel Nott Allen has given up his studio in The Sherwood and has removed to a house in Flushing, L. I., formerly occupied by Mrs. W. H. Low, who built it with a large north light studio. Mr. Allen is engaged in portrait commissions. He has just started a life-size portrait of Rev. Dr. W. Merle-Smith. He has also recently finished a portrait of a prominent Amherst alumnus.

The views of Woodward Hall Garden in Le Roy, painted by Heppie Earl Wicks of N. Y., and shown at a recent tea in Buffalo, N. Y., given by Mrs. Geo. H. Cammell (author of The Blue China Book) for Miss Wicks, have been purchased by Mrs. Orator F. Woodward of Buffalo. One large canvas gives an effect of space and sunshine. Another sketch suggests an Italian garden in the group of poplars and clipped arborvitae. "The Pool" is a small canvas sparkling with light, reflected in the water falling from a graceful marble fountain.

Miss Grace P. Noxon of Carnegie Hall has returned from Cape Cod where she painted during the summer.

Kenyon Cox and Louise Cox of 130 E. 67 St., have recently returned from Cornish, N. H., where they spent the summer. Mr. Cox has been working on a picture entitled "The Education of Cupid," which he will send to the Winter Academy. Mrs. Cox will send a portrait of a child to the same display. Mr. Cox is also planning to send to the Architectural League Exhibition the cast of a monument, executed from his designs by H. D. Thrasher, one of the recently returned fellows from the American Academy at Rome. This monument is for the Prentiss Memorial, to be erected soon in the Lake View Cemetery, Cleveland. It represents two dignified symbolic figures slightly under life-size.

Mrs. Agnes Mayer gave a reception at her studio, 17 W. 44 St., yesterday afternoon, where her recently completed picture "Let Me Help," to be sold at the Hero Land Exhibition was shown.

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## ART BOOK REVIEWS

VERMEER OF DELFT. By A. E. Gallatin (pri-  
vately printed).

Mr. Albert E. Gallatin has issued for private circulation a reprint of his admirable and illuminating article on the great Dutch painter, Vermeer of Delft, which appeared some time ago in the American Magazine of Art. In his foreword to the monograph Mr. Gallatin states the purpose of his essay—"to introduce the least known of the world's great painters to a wider circle of art lovers"—and it is impossible to read this delightful little study without arriving at the conclusion that the author's appreciation of Jan Vermeer must communicate itself to all his readers. Reproductions of six of the finest works by this genre painter of the XVII century accompany and enhance the value and charm of the text.

## ART AND BOOK SALES PAST AND TO COME

### Sale of Huntington Library

The fourth portion of early and modern English literature, comprising about 500 items from the library of Mr. Henry E. Huntington, will be placed on view at the Anderson Galleries, Park Ave. and 59 St., Dec. 3, prior to sale on Monday afternoon and evening, Dec. 10.

Another collection of rare Americana from the library of Mr. Huntington will also be exhibited at the same time, and preceding the sale, Tuesday afternoon and evening, Dec. 11. A number of the English books were formerly in the Hoe and Halsey libraries and comprise valuable first editions.

The new Anderson Galleries will be opened about the last of November, and the season will be inaugurated by the dispersal of the Huntington collections.

### A. W. Drake Library Sale

A collection of rare books, including many from the library of the late Alexander W. Drake, who was art director of the Century Co., will be placed on view at the Walpole Galleries, 10 E. 49 St., Nov. 19, prior to sale on Monday and Tuesday afternoons, Nov. 26 and 27.

### Nuggets of American History.

A portrait of George Washington in high relief in the original wax, by Joseph Wright is a feature of a collection entitled "Nuggets of American History", now on view at the American Art Galleries, prior to sale there Monday even. next, Nov. 19, and Tuesday after. and even. next, Nov. 20. This Washington portrait is the frontispiece of the illustrated catalog of these historical works which range from the XVI to the XIX century, and broadsides, includes maps, views and MSS. of interest to collectors of Americana.

Among other items in the collection are the Kennebec Land Claims (1783), exceedingly scarce "America," a poem by William Livingston, also very scarce, and no copy recorded as sold at public sale in this country; an autograph letter signed by Daniel Parke Custis (first husband of Martha Washington), and "The Isle of Pines," by Henry Neville (1668) of excessive rarity, and one of the lost books of the Cambridge Press in New England.

Another volume of great rarity is the first edition of "The White Footed Deer" and other poems by William Cullen Bryant.

A series of letters and documents pertaining to the Black Hawk War and the Indians of the West, and autographs of celebrities are included in the "Nuggets of History."

### The Oatway Art Sale

(Continued from last week)

At the concluding session of the sale of the collection of antiques formed by the late Harry Oatway, of London, Nov. 8, at the American Art Galleries, a total of \$13,843.50 was realized, making a total for the two days' sale of \$28,428.50. A XVII century eight-fold Spanish screen was purchased by Mr. Henry Symons for \$1,125, the top figure of the sale. The same buyer also secured a portrait of David Garrick, as Richard III, by N. Dance, R. A., for \$200. The artist sold this painting in the latter part of the XVIII century to Sir Watkin Williams Wynne for 300 guineas.

### The Karl J. Freund Sale

(Continued from last week)

The second session of the sale of the Karl Freund collection of antiques at Clarke's Auction Rooms, 5 W. 44 St., Nov. 8, yielded a total of \$11,000. Mrs. Samuel Untermyer made numerous purchases amounting in value to \$2,715.

Other buyers were Countess Festetics, Mrs. F. G. Wodehouse, Mrs. Charles H. Sabin and Mrs. John T. Brush.

At the third session, Nov. 9, the antiques dispersed brought a total of \$7,300. Mr.

J. C. Gregory secured a XVIII century English carved wood mantel for \$360, and a XVII century oak bench with tapestry covering went to Mrs. Samuel Untermyer for \$270. Another oak bench of the same period, covered with Flemish tapestry, was purchased by E. A. Shewan for \$265.

At the fourth day's session, Nov. 10, a total of \$26,658 was realized, making a total for the four days of \$55,000.

The top price of the sale was \$2,250 paid by Mrs. James Shewan, Jr., for the Jonathan Richardson Georgian library. Mrs. H. L. Sherman paid \$2,100 for the Tudor oak room and Mrs. Nelson Henry bought the overdoors of the Irish Houses of Parliament for \$1,400. Two marble vases from Rathfarnham Castle, Ireland, went to Mrs. E. Lahm for \$1,000.

Other sales were: A Venetian lacquer desk to Mrs. G. M. Irwin, \$500; four Chipendale wall panels to Mrs. H. Lace, \$900; portrait of the Duke of York, attributed to J. C. Clark, \$450; antique English walnut chair to Mrs. W. J. Sloane, \$720, and nine Venetian painted chairs to Mrs. Leonard Thomas for \$675.

At an extra session of the sale, Tuesday aft'n, some 125 antiques brought a total of \$11,600. There was a large attendance, especially of theatrical people, including Misses Billie Burke, Marie Doro and Constance Collier and Mr. John Barrymore.

The returns from the sale of the entire collection make a grand total of \$66,400. The objects offered at Tuesday's session had not been cataloged in time for the sale of last week, therefore this extra session was arranged. The highest figure of the afternoon, \$720, was paid for an XVIII century English oak chair, purchased by an agent and the buyer's name withheld. The two pictures by Goya, "Le Chapeau Volant," and "Impromptu Gracieux," cataloged in the Freund collection, have not been sold as yet. No announcement has been made as to their disposition.

### Thomas Sutton Sale

The art collection, including curios, cabinet objects and bronze statuettes, formed by Mr. Thomas Sutton, of Esthall, England, was sold Nov. 9 at the American Art Galleries, where the 265 lots yielded a total of \$12,393. Interest centered in the early Italian majolica which brought good prices. A majolica dish, painted with the arms of Siena (a wolf) in the center, holding a banner inscribed "Liberta," went to Mr. Emil Rey for \$800, and the same buyer also secured another Italian majolica dish decorated with a classic head for \$450. He also purchased a pair of Italian majolica jars, dated "1579" for \$640.

For two XVI century Limoges enamel oval plaques, Mr. J. J. Van Alen paid \$510. An early English XIV century leaf of an ivory diptych went to Harding for \$230.

### McCoy Sale \$16,295.50

Examples of early English and American furniture in the collection of Mrs. Edward McCoy, of Yonkers, N. Y., and other art objects, were dispersed at the American Art Galleries, Nov. 10, for a total of \$16,295.50.

A suite of Louis XVI French tapestry furniture and with tapestry design representing the Fables of La Fontaine, went to Charles, of London, for \$2,900, the top price of the sale.

Other sales were a suite of Louis XVI French tapestry furniture, with tapestry design of the Fables, to Henry Symons, \$2,400. An old French Louis XV tapestry Marquise was sold to Miss Wilbur for \$270.

### Early Americans Sold in Phila.

A bust portrait of Washington, attributed to Gilbert Stuart (30x25), was sold to "B." for \$1,800, at a sale of Colonial and Revolutionary portraits in Stan. V. Henkel's auction rooms, Phila. Nov. 13. The bust portrait, in an oval, resembling stone work, of Gen. George Washington, by Rembrandt

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Peale, known as the "Port Hole Portrait" was sold to Gilbert H. Parker for \$1,050 (29 x 36); another of the same subject by the same artist in which he imitated the Stuart pose of his sitter, fetched \$900, purchaser's name withheld. What is supposed to be a portrait of Mr. John Craythorn Montgomery by an unknown artist went to Mr. Max Williams for \$850. The auctioneer was authorized to pay \$100 to the person establishing the identity of the portrait satisfactorily to the Historical Society of Pa.

A fine example of Sully "A Dancing Nymph", also went to Mr. Williams for \$400, as did a portrait of Daniel Webster by John Naegle, Sully's son-in-law, for \$120. Sully's portrait of "Chas Kemble as Hamlet", went to Mr. Greene for \$190. A portrait of Lincoln by Thos. Buchanan Read fetched \$160 and one of Andrew Jackson, on a panel, by Rembrandt Peale, \$325 from Mr. Gilbert H. Parker. Another portrait of Washington in uniform, by Chas. Polk fetched \$300.

A beautiful miniature by Louis XIV. by Chas. Wilson Peale on ivory and a full bust portrait, fetched \$40. A group, on a canvas (36 x 28), of the Washington Family, by an artist of Stuart's time, and belonging to the collection of Mr. Chas. F. Gunther, of Chicago, was sold to Mr. Max Williams for \$125.

The portrait of an unknown gentleman, but supposed to be Charles Cotesworth Pinckney, by an unknown artist was also sold to Mr. Williams for \$200.

A "sunset" attributed to George Inness (23 x 36), went to Mr. George for \$450 and a water color by Fortuny, "interior of an Italian Peasant's Hut" was sold to Mr. Clark for \$150.

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